MS 10919

Programme notes kindly written by Thomas F. Dunhill, Esq., Mus.Doc.

[PRICE SIXPENCE]

54th Series

Spring 1945

GUILDFORD SYMPHONY CONCERTS

Founded in 1919

Organisers and Directors: Dorothy Owen and Claud Powell.
Administration: Guildford Repertory Company.

Guildford Symphony Orchestra

Solo Pianoforte: ADELINA DE LARA.
Narrator: GEORGE BAKER.
Conductor: CLAUD POWELL.

PROGRAMME

County Technical College Hall, Stoke Park
Thursday, February 8th, 1945, at 6.45 p.m.

'Friends' of the Guildford Symphony Concerts.

COMMITTEE.

Chairman—Mr. G. H. Coe. Hon. Secretary—Hon. Mrs. Hopewell.

Mr. Claud Powell.	Mr. H. Webber.	Miss Emilie Strudwick.
Miss Dorothy Owen.	Mrs. Margaret Walker.	Miss Keyte-Perry.
Mr. Murray Marsden.	Mr. F. J. Lang.	Alderman Vernon G. Wilkinson.
Mrs. Forrest.	Miss Bishop.	

Are we persuaded that Music is a National Necessity in these tremendous days, as at all times? If we are so persuaded we cannot allow Music to take a back seat in the life of our County Town.

The aim of this Society of 'Friends' has been, from the first, to lay a firm foundation of 4,000 Subscriptions at a minimum of 5/- per annum. We have less than 400 at the moment of writing.

Will you help us to achieve our aim by becoming a 'Friend' yourself and encouraging others to become 'Friends.' More 'Friends' mean more Symphony Concerts.

Subscriptions can be handed to your District Organiser or sent to The Hon. Mrs. Hopewell, The County School of Music, St. Nicolas Hall, Guildford. Cheques should be made payable to 'Friends of the Guildford Symphony Concerts.'

Programme

of 176th Concert.

THE NATIONAL ANTHEM.

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1. Symphony in F, No. 6, "The Pastoral" *op. 68, Beethoven*

    1. Happy thoughts and feelings on arriving in the country.
    2. By the river.
    3. A country Fair, interrupted by
    4. A thunderstorm; and then, after the storm, Shepherds' Hymn of gratitude and thanksgiving.

Beethoven was always a great lover of nature and outdoor life. Most of his works were inspired by the country, but this Symphony alone is labelled Pastoral, deliberately seeking to give some definite pictures to us of his impressions. At the same time the Pastoral Symphony, though each movement has a title over and beyond the tempo indication, is not in the accepted sense programme-music. Beethoven himself left in a record that this work is "no picture, but something in which the emotions are expressed which are aroused in men by the pleasure of country-life," and he avowed that "all painting in instrumental music, if pushed too far, is a failure."

Nevertheless we should be acquainted with the titles appended to the several movements. The first movement presents "The cheerful impressions excited on arriving in the country," and the theme of the opening is, as Grove says, "as sweet and soft as the air of May itself, with buds and blossoms and new-mown grass." The Andante which follows is headed "By the Brooklet." The third movement, a Scherzo, represents "Peasants Merry-making," which is interrupted by the fourth movement—a "Thunderstorm"—almost the only touch of realism in the Symphony. When the fury of the storm has abated we have the Finale—the "Shepherds' Hymn of gratitude and thanksgiving"—which concludes the Symphony, as it began, in happy mood.

The Pastoral Symphony is not perhaps amongst the very greatest of Beethoven's works, but it is particularly interesting as an early example of musical impressionism, which, while conforming to strict symphonic form, has a freedom of expression and a charm which carries all before it.

GUILDFORD SYMPHONY ORCHESTRA.

2. Concerto in C minor for Pianoforte and Orchestra

1. Allegro con brio. *op. 37, Beethoven*
2. Largo.
3. Rondo. Allegro.

The C minor is the third of Beethoven's Pianoforte Concertos. It is one of the best examples of the composer's first-period manner, being transparently clear and direct in style. In the orthodox fashion of the time, the first movement opens with an extended "tutti" which gives forth all the subject-matter, after which the soloist enters, with ascending scales which lead to a statement, in octaves, of the forcible leading theme. The second subject, in E flat major, is of a cantabile character which affords a complete contrast. Both themes are subjected to decorative treatment, often of considerable brilliance. Towards the close there is the customary 'cadenza' for the soloist, after which a brief 'Coda' quickly brings the movement to a busy conclusion. The Largo is in the key of E major, an uncommon key-relationship. It is a very graceful movement, with a great deal of elaborate passage-work for the piano. The Finale is a very cheerful and direct Rondo. The Ronda was a very favourite form in Beethoven's early days, though it is now almost obsolete. In a Rondo the leading theme appears again and again with intervening episodes. The orchestra plays its full share in the development of the music, but the movement is nevertheless noteworthy chiefly for the crisp brightness of the solo-part. Towards the end the key changes to C major, and the finish is Presto, with a notable increase of energy and high-spirits.

Solo Pianoforte—ADELINA DE LARA.

3. Two Pieces for Small Orchestra . . *Maurice Blower*

1. Summer Reverie.
2. Promenade.

Conducted by THE COMPOSER.

4. "Peter and the Wolf" (A Musical Tale for Children)

op. 67, Prokofieff

This delightful work was an immediate success when performed in Russia in 1937; later it reached America and attained great popularity with several hundred performances by all major symphony orchestras and broadcast ensembles. In answer to pressing requests, Boosey & Hawkes published the orchestral material and "Peter" reached "London at last in all its attractive lightness of heart" ("The Times"). It scored a triumph at the Proms under Sir Henry Wood, with George Baker as the story teller, and has had several performances in musical centres in England. The story is about Peter's adventures with a marauding wolf. Each character is represented by an instrument or group of instruments: Peter by the strings, Grandfather by a bassoon, the Wolf by horns, a Duck by an oboe, and so forth. Ernest Newman writes: "The music is a long succession of good things, from the lovely melody typical of Peter to the deliciously ingenious figures that depict the Cat shinning up the tree, or that of the descent of the rope."—D.M.O.

Narrator—GEORGE BAKER.
THE ORCHESTRA.

Conductor—CLAUD POWELL.

Four Guildford Symphony Concerts

(Founded in 1919). 54th Series (Spring 1945).

Directors - - - Dorothy Owen and Claud Powell.
Administration - Guildford Repertory Company, Ltd.

SATURDAY AFTERNOON, FEB. 24th, 3 p.m.

Special Pianoforte Recital by

DAME MYRA HESS

Programme includes Sonata in C minor, Op. 111, Beethoven;
Works by Haydn, Chopin, César Franck, Howard Ferguson.

177th CONCERT:
THURSDAY EVENING, MAR. 8th, at 6.45 p.m.

Guildford Symphony Orchestra

(STRING SECTION).

Brandenburg Concerto, No. 5 in D, for Violin, Flute, Piano and Strings....*J. S. Bach*
Concerto for Pianoforte and Strings in A major .....*J. S. Bach*
Suite in B minor for Flute and Strings .....*J. S. Bach*
and works by *Purcell, Corelli, Grieg, Parry.*

Solo Violin—GEORGE STRATTON.
Solo Flute—GILBERT BARTON.
Solo Pianoforte—STANLEY CROUCH.
Conductor—CLAUD POWELL.

Particulars of remaining Symphony Concert of this Series on Thursday Evening, March 22nd, will be advertised shortly.

Prices of seats: —7/6, 6/-, 4/6, 3/6 and 2/6. Special Terms for H.M. Forces, Schools, Women's Institutes, etc.

Messrs. T. Andrews & Co. (Guildford) Ltd., High Street, are Sole Agents for all Seats.

If you are not already a "Friend" you can become one by paying your annual donation to Messrs. Andrews when you book your seats. **The names of "Friends" will be printed in our Concert programmes, in future, when paper restrictions have been removed.**